

edward johnson building
faculty of music
university of toronto



FACULTY ARTISTS SERIES

PROGRAM II

WALTER HALL

SATURDAY, NOVEMBER 14, 1981

8 P.M.

PROGRAM

Trio Sonata in B flat Major (W. 161, no. 2)

C. P. E. BACH

Allegro

Adagio ma non troppo

Allegretto

NORA SHULMAN, Flute; DAVID ZAFER, Violin;
DAVID HETHERINGTON, Cello; DOUGLAS BODLE, Harpsichord

C.P.E. Bach, the second son of Johann Sebastian, was one of the most original of musical thinkers in the development of the early classic style. It may seem, therefore, a contradiction that a leader of the new musical direction of the 18th century was also a writer of old-fashioned trio sonatas, those standard pieces of the late baroque. But one must remember that these works, especially those with flute, were composed for Bach's flute-playing employer, Frederick the Great, and are perhaps a reflection of conservative taste at the Berlin court. Even here, though, the presentation and use of material often reflect a more modern sense of development and expression.

The Crown of Ariadne

R. MURRAY SCHAFER

Ariadne Awakens

Ariadne's Dance

Dance of the Bull

Dance of the Night Insects

Sun Dance

Labyrinth Dance

JUDY LOMAN, Harp

Ariadne, who gave Theseus the thread which enabled him to leave the Labyrinth after slaying the Minotaur, has already served as the poetic inspiration for works by Schafer. Ariadne is the central figure in the opera Patria II, and she appears again in La Testa d'Adriane. The present piece will ultimately be incorporated into a larger stage work.

The Crown of Ariadne is a set of six short dances. Their performance requires that the harpist play a variety of percussion

ABOUT THE ARTISTS

MELVIN BERMAN, gifted soloist, recitalist, chamber music performer, and clinician is on the staff of the University of Toronto, Faculty of Music as Professor of oboe and chamber music. He has performed under the baton of some of the world's most outstanding conductors including Charles Munch, Pierre Monteux, Josef Krips, Erich Leinsdorf, Georg Solti, Sir Thomas Beecham, Zubin Mehta, John Barbirolli, Igor Markevitch, Franz-Paul Decker, George Pretre, Colin Davis and Pierre Boulez, and has concertized throughout France, Belgium, USSR, Japan, USA and Canada. Berman was formerly principal oboe with the Montreal Symphony Orchestra, a member of the Faculty of Music, McGill University, and Professor of oboe and chamber music at the Conservatoire de Musique du Québec.

Distinguished Winnipeg-born organist, pianist and harpsichordist DOUGLAS BODLE is a member of the staff of the Faculty of Music and is a busy soloist and accompanist throughout Canada, the United States, and abroad. He is organist and choir director at both St. Andrew's Presbyterian Church and Holy Blossom Temple and is also director of the Faculty's Collegium Musicum.

HAMISH GORDON, oboist, is presently in his fourth year of the Faculty of Music's Bachelor of Music in Performance program. He is principal oboe in the University of Toronto Symphony Orchestra and a member of the Mississauga Symphony and Woodwind Quintet.

St. Catherines-born DAVID HETHERINGTON, cellist, received an ARCT from the Royal Conservatory of Music and a Bachelor of Arts from the University of Toronto. He studied with Claus Adam in New York, André Navarra in Italy and Paul Tortelier in Germany. He has been a member of the Toronto Symphony since 1970 and is an instructor at the Faculty of Music and Royal Conservatory of Music. He has given both solo and chamber music recitals for CBC Radio and CJRT. He is a founding member of the string quintet "Accordes".

RICHARD HORNSBY is currently enrolled in the Master of Music in Performance program at the Faculty of Music. Since attaining his Bachelor of Music degree, he has been freelancing in Toronto and teaching at the Royal Conservatory of Music. He has recorded for CBC with the "Contemporary Winds" woodwind quintet.

JUDY LOMAN graduated from the Curtis Institute of Music where she studied with Carlos Salzedo. Since 1960 she has been principal harpist with the Toronto Symphony and, as a soloist, has performed in Europe, the United States, Japan, and Canada. Miss Loman is Adjunct Professor of Harp at the Faculty of Music, University of Toronto, and many of her students have taken their places in Canadian orchestras and as concert soloists. She performs frequently on CBC Radio and Television, and she has recorded for RCA, Columbia, CBC and Aquitaine Records. Her Aquitaine recording of R. Murray Schafer's "The Crown of Ariadne", which she performs tonight, won the 1979 Juno Award for the best classical recording.

PETER LUTEK, a second year Faculty of Music student, has studied the bassoon for nearly ten years with Thomas Elliott, Christopher Weait, and now David Carroll. Previous studies also included piano, clarinet and saxophone as well as independent work in jazz and composition. Last May, he was winner of the winds section of the 1980/81 CBC Talent Competition.

A native of Louisville, Kentucky, bassist THOMAS MONOHAN is an Adjunct Professor of the Faculty of Music, University of Toronto and principal double bassist of the Toronto Symphony. He is a graduate of the Curtis Institute, was formerly principal bassist of the National Symphony Orchestra (USA) and co-principal of the Israel Philharmonic. He has been a coach of the National Youth Orchestra and the Banff Summer School and a frequent soloist and chamber music artist in the Toronto area. His students are found in most of the orchestras in Canada as well as internationally.

EUGENE RITTICH, Adjunct Professor at the Faculty of Music, University of Toronto, has been principal horn of the Toronto Symphony since 1952. A native of Alberta and a graduate of the Curtis Institute of Music, he has been a frequent soloist and chamber artist on the CBC, and with the Toronto Symphony, Stratford Festival, Hart House Orchestra and the CBC Symphony. As teacher and coach, he has been associated with the Faculty of Music since 1962, and the National Youth Orchestra and Toronto Symphony Youth Orchestra since their inception. Along with Patricia Parr, he gives generously of his time in organizing the Faculty Artists Series.

Born in Los Angeles, NORA SHULMAN was a student of Louise Di Tullio and graduated from the California State University at Northridge. She has performed at the Tanglewood and Aspen Music Festivals, and in 1971 was awarded the Tushinsky grant from the Young Musicians' Foundation of Los Angeles. Miss Shulman has played in the Denver Symphony Orchestra and is now assistant principal flute with the Toronto Symphony and principal flute of the CJRT Orchestra. A member of the Faculty of Music, University of Toronto, she has been featured as soloist on numerous CBC broadcasts.

JOHN SIMONELLI, a graduate of the Curtis Institute of Music where he was a student of Mason Jones, has played in the New Orleans and Washington National Symphony Orchestras. From 1962-65 he played in the CBC Symphony Orchestra and then with the Philadelphia Orchestra for the next ten years. Simonelli returned to the Toronto Symphony in 1975, and is now a member of the staff of the Faculty of Music, University of Toronto.

CHRISTOPHER WEAIT, Co-principal bassoonist of the Toronto Symphony was born in England and trained at the State University College at Potsdam, New York and Columbia University. He has taught at major universities and music festivals in Canada and the United States and is at present a chamber music coach at the Faculty of Music, University of Toronto. He serves as woodwind coach for the Toronto Symphony Youth Orchestra and is Music Director of the Toronto Chamber Winds.

MARC WIDNER graduated from the Faculty of Music with a Bachelor of Music in Performance Degree in 1979 where he was a student of Boris Berlin and later Greta Kraus. He has been the recipient of two Canada Council grants and was the winner of the Canadian Music Competitions in July of this year. Widner opened the "Sunday Introductions" Series at the St. Lawrence Centre in October and presently studies with Boris Lysenko.

JOAQUIN VALDEPENAS, a native of Mexico, studied with Kalman Bloch and Keith Wilson and received his Master of Music Degree from Yale University. He has performed as soloist with the Mostly Mozart and Aspen Music Festivals and at the International Clarinet Convention,

and is an active participant in the Marlboro Festival. Having arrived in Toronto in 1980, this is his second season as Principal Clarinet with the Toronto Symphony Orchestra. He is a valued teacher and chamber music coach at the Faculty of Music, University of Toronto.

Born in England, DAVID ZAFER studied at the Royal College of Music in London. Arriving in Canada in 1947, he studied with Elie Spivak, then Concertmaster of the Toronto Symphony Orchestra. Zafer has frequently appeared on radio and television as a chamber music artist, soloist and orchestral performer. Highlights of his chamber music career include a summer by invitation at the Marlboro School of Music and participation in the Stratford Festival's chamber group from 1961 to 1967. Zafer joined the staff of the Faculty of Music, University of Toronto, where he is now Professor of Violin. He has been a performance coach for the National Youth Orchestra and is a constant performance coach for the summer program of the Banff Centre School of Fine Arts.

instruments, rather as accompaniments to her main instrument. The composition was commissioned by Judy Loman through the Ontario Arts Council and first played by her at the New Music Concerts, March 3, 1979, in this hall.

INTERMISSION

Rhapsody No. 2

BELA BARTOK

DAVID ZAFER, Violin; MARC WIDNER, Piano

In 1928, Bartók wrote two rhapsodies for violin, each of them in versions with both piano and orchestral accompaniment. The second rhapsody, like the second violin concerto, was written for Zoltán Székely, who was frequently a partner with Bartók in recital.

The style of the piece is derived from the verbunkos, an 18th century dance notable for the virtuoso improvisations by the accompanying musicians on simple folk tunes. The form, which continued to be reflected in the 19th century csárdás, consists of the Lassu, a slow introductory movement, followed by the brilliant Friss. The Rhapsody is not in any sense "folksy" but, by Bartók's own statement, does contain folk melodies from Rumania, Hungary and Ruthenia.

Serenade in C minor, K. 388

WOLFGANG AMADEUS MOZART

Allegro

Andante

Minuet and Trio

Allegro

MELVIN BERMAN, HAMISH GORDON, Oboes; JOAQUIN VALDEPENAS, RICHARD HORNSBY, Clarinets; EUGENE RITTICH, JOHN SIMONELLI, Horns; CHRISTOPHER WEAIT, PETER LUTEK, Bassoons; THOMAS MONOHAN, Bass

Music for ensembles of wind instruments was produced in enormous quantities in the second half of the 18th century. It was almost entirely light in nature--military music, potpourris of opera tunes, or the serenades and cassations virtually in the modern category of background music. Mozart changed that. With a few works he opened the casual music for winds to the possibilities of his greatest work for orchestra or string quartet. The C minor Serenade exhibits

the whole range of Mozart's technical and expressive achievement, from the expansive opening movement to the extraordinary variations of the final movement where the whole substance of the theme is subject to pervasive re-presentation. The dance movement is, for Mozart, unusually erudite: the Minuet is a canon, and the Trio is a pair of inversion canons.

Owing to the fact that in the 18th century the bassoons lacked the brilliance of the upper instruments, it was often the case in performance that a string bass or some other wind bass instrument was added to reinforce the lowest part. In the wind serenade known as the Gran Partita, Mozart himself wrote out a supporting string bass part, and our players tonight have taken the unusual step of adding a string bass to the tutti sections of the C minor Serenade, a controversial but historically arguable addition.

-- Carl Morey

Proceeds from the Faculty Artists Concerts go towards student scholarships.

Next Concert: University Singers in Concert, Wednesday, November
November 18, 1981 at 8:30 p.m. in the Great Hall,
Hart House.

Next Faculty Artists Concert: Saturday, February 6, 1982 at
8 p.m. in Walter Hall.